

A few examples of Oriental Art,
Illustrated in Colour selected from
The Larkin Gallery,
104, New Bond Street, W.,
Consisting of Blue and White
Famille Verte, Famille Rose, and
Monochrome Porcelains, Pottery,
Bronzes, Cloisonné,
Hardstones, Rugs, etc.



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NOTE.

ORIENTAL ART IN THE EIGHTIES.

Some thirty years ago when the writer arrived home from the Far East with a large Collection of Oriental Art which he had formed during his residence there, one might have looked in vain to find a place of business solely devoted to the sale of Antique Chinese Art, and rare specimens were procurable at intervals in the Art shops and sales-rooms at very moderate prices compared with those prevailing to-day; Since then a remarkable change in interest and values has occurred.

OUR MUSEUMS TO-DAY.

Our great Museums have been enriched with noble examples of Chinese Art, and ardent wealthy Connoisseurs have formed valuable Collections, some of which, thanks to the fine public spirit exhibited, have found permanent resting places for ever accessible to an admiring public whose appreciation increases yearly.

EXHIBITIONS.

From time to time Amateur Collectors, aided by our Museum and other experts, have brought together most interesting and instructive Exhibitions, which have always been largely visited. The last private Exhibition of this kind, held in 1910 by the Members of the Burlington Fine Arts Club, consisted of Early Chinese Pottery and Porcelain, and did ample justice to the Han, T'ang, Sung and early Ming wares, and much information was forthcoming from the painstaking work of students investigating the story of Chinese Ceramic art through Native sources.

PRICES AND PREDICTIONS

The direct railway to China from Europe has contributed largely to the increase of our facilities for searching the country, and dealers and buyers from Europe and America in quest of Art treasures have been enabled to penetrate the interior, and have discovered hitherto unknown examples. The native dealers, perceiving their opportunity, have availed themselves of the keen competition by

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holding values firmly, and as they are regularly informed of the high prices prevailing in Europe and America, naturally it now becomes much more difficult to obtain fine specimens in China than in years gone by.

The writer has consistently, in the past, foretold the almost inevitable enhancement of prices that was bound to ensue, although such predictions at the various times were treated somewhat sceptically. It is more than probable that prices will further advance, especially for certain specimens (amongst which may be indicated early Pottery and Porcelains, Cloisonné and Bronzes), particularly as the Chinese private collectors view with a certain dismay the large drain upon the art resources of their country, and vie with their brethren from the Occident to obtain the rare and beautiful.

**DANGER
SIGNALS.**

The increased public enquiry and demand for Chinese Art has had its usual effect and many spurious specimens and imitations of the genuine old work have been forged to trap the unwary, and oft has the buyer had cause to regret yielding to the temptation to acquire something apparently valuable at a small figure. But this is not the only danger—skilful imitations of the most expensive types have been sold at very high prices, *Caveat emptor!* Emphatically the only way of escaping these troubles is to deal with firms of good reputation and knowledge.

In respectfully submitting to the notice of Art lovers the few examples illustrated herein, it should be noted that, although the greatest possible care and skill have been bestowed upon the work, it is a most difficult task to capture some of the charming and beautiful colourings which these specimens possess.

T. J. LARKIN.





A massive Bronze Vase with two rings, suspended from monster heads, moulded on it. Four sided with bulging body tapering at the neck.

The decoration consists of interlaced ribbons of gilt inlay upon a ground of key-pattern work inlaid in silver. Extremely fine patina.

Period, Han (221 B.C.—221 A.D.).

Height, 11 inches.

A very large Pair of Vases and Covers of the Kien-Lung period, 1736-1795.

On a ground of rich mazarine blue, covered with a net-work in gold, representing the prunus blossom on the cracking ice, are placed three large panels, two containing pheasants, and a third portraying the mythical bird known as the Fō-Hang, or Phoenix, the symbol of the Empress. The colouring of these panels is in two beautiful shades of *rouge-de-fer*, the plumage of the birds being picked out in the characteristic colours of this period.

The necks are decorated with three lozenge-shaped panels containing various utensils, whilst similar panels, somewhat larger, are ranged round the shoulders and bases. Around the extreme base runs a band of conventional ornament in yellow, rose and light blue.

These Vases with their original Covers measure 4 ft. 4 ins. in height, and are absolutely perfect in condition.





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A wonderful Persian Plate in gold lustre and cream white. On the bank of a river is seen a young man seated regarding the nude figure of a lady with outstretched hand floating in the water; beside him stands his charger, fully caparisoned, with head bowed as in respect, and behind the horse are five figures, probably Court attendants, the upper parts of whose bodies only are apparent. The border of the Plate is fluted inside and outside and a band of inscription in lustre extends on both sides. The flat edge is also in lustre and bears an inscription in which the date 607 (the Hejira), appears.

The brilliant lustre is of an exceedingly rare quality, and is extraordinary in its changing ruby lights. This, allied with the superb drawing and design, places this specimen in the foremost rank of the Ceramic productions of ancient Persia.

Period, end of the 12th Century. Discovered at Karaghan.
Diameter, 14 inches.

A Set of five Blue and White Vases and Beakers. The Beakers are 17 inches high, and the Vases, with their original Covers, are $18\frac{1}{4}$ inches.

The decoration of each piece portrays the Empress seated surrounded by her attendants, watching a young girl dancing to the strains of a ladies' orchestra.

There are five points which should be remembered when looking at old Blue and White Porcelain, and which may be enumerated briefly as follows :—

1. Blue to be of the finest quality.
2. White to be absolutely pure.
3. Drawing to be clean and fine in outline.
4. Shape to be elegant in form.
5. Glaze to be brilliant and uninjured.

This set, which possesses these foregoing qualities, and is in perfect condition throughout, is undoubtedly the finest garniture of its kind.





A large Cloisonné Incense-Burner with pierced cover and neck, parts of which are reserved in bronze bearing traces of gilding. It reposes on three feet formed as elephants' heads.

Rich turquoise-blue ground decorated with foliage, figures of Fō-dogs, horses, Kylins, etc. in splendid colours. Middle Ming period (1368-1644).

Height, to top of Cover, 2 ft. 3 inches.

A magnificent Pair of Famille Verte Vases. On the necks are plantain leaves, and below a band of seeded green, on which are flowers in colours. Below this again are two narrow bands of diaper patterns.

The bodies are seeded green, on which are beautifully drawn butterflies and flowers, which serve to separate the four panels, of which two are oblong and two circular. The former are decorated respectively with two birds on the branch of a flowering prunus tree, and the figure of a Kylin in a landscape. The two circular panels contain respectively a bird on the branch of a bamboo tree, and insects and flowers. Below the decoration of the body comes a band of diaper pattern, and below this again are descending plantain leaves.

Kang-Hi (1661-1722), of the very finest quality, in perfect condition.

Height, 17 inches.

A Famille Verte Vase. Elegant oviform shape with slightly spreading mouth.

The neck is decorated with a flowered honeycomb pattern on which are various Taoist emblems. These separate two large lozenge-shaped panels, outlined in blue, each containing flowers on a white ground; below this comes a narrow band of diaper pattern, on which are placed at regular intervals, four flowers in red and blue alternately on a black ground.

The body of the Vase is seeded green, and over this are arranged flowers and butterflies, all different in form and colour. The predominant feature in the decoration, however, is the arrangement of the four upright panels clearly outlined in blue. Each one contains the full length figure of a lady, either seated or standing on a terrace. In three of the panels there is also the figure of a child. The robe of each lady is different, and all are brilliant in colouring and fine in drawing.

Around the shoulders of the Vase are placed four small lozenge-shaped panels containing utensils, and similar ones will be noticed at the base.

A magnificent specimen of the finest quality of the Kang-Hi period (1661-1722).

Height, 18 inches,





A Small Case containing Jade, Crystal and other Hardstone Carvings.

Top Shelf.

A fine red Agate carving of the Sacred Fungus, cut in the round and hollowed out.

Height, including carved wood stand, $6\frac{1}{4}$ inches.

A Tourmaline Crystal-carving of a Boy holding the tether of a reclining ox. Height, about $2\frac{1}{4}$ inches.

A large moss-green Jade Plate of exceptional thinness. Diameter, $11\frac{1}{4}$ inches.

A carving of a crouching Boy in Jade, of the mutton fat colour. Height, $2\frac{1}{4}$ inches.

A very fine Silver Crystal carving of a globular Vessel with moveable handle, all one piece. Body carved in low relief with plants and flowers, with loose ring handles. Cover carved in form of a peony.

Height, $4\frac{1}{2}$ inches. Carved wood stand.

Middle Shelf.

A pair of grey-green Jade Bowls of fine quality. Carved in low relief with Fō-dogs. Unusually thin.

Height $2\frac{1}{2}$ inches. Diameter, $5\frac{1}{2}$ inches. Carved wood stands.

A small green Jade Koro. The top elaborately carved with butterfly and gourd, and having fine emerald markings.

Height, $2\frac{3}{4}$ inches. Carved wood stand.

A fine Silver Crystal Vase and Cover supported on the branches of a pomegranate tree. The body carved with dragons and the sacred Jewel; the Cover with dragons. Two ring handles.

Height, $9\frac{1}{4}$ inches. Carved wood Stand.

A circular Jade Box and Cover on its own carved stand, all in green Jade. Height, $2\frac{1}{2}$ inches.

A pair of Jade Plates, grey-green in colour. Exceptionally thin. Diameter, 6 inches.

A fine Carnelian carving of a Lotus Bud.

Height, including wood stand, $2\frac{1}{4}$ inches.

A large green Jade Vase and Cover with two elephant head and ring handles on the shoulders. Elaborately carved in high relief with a continuous floral design.

Height, 13 inches. Carved wood stand.

A Carnelian carving in the form of a Pomegranate and Peaches.

Height, including wood Stand, $2\frac{1}{2}$ inches.

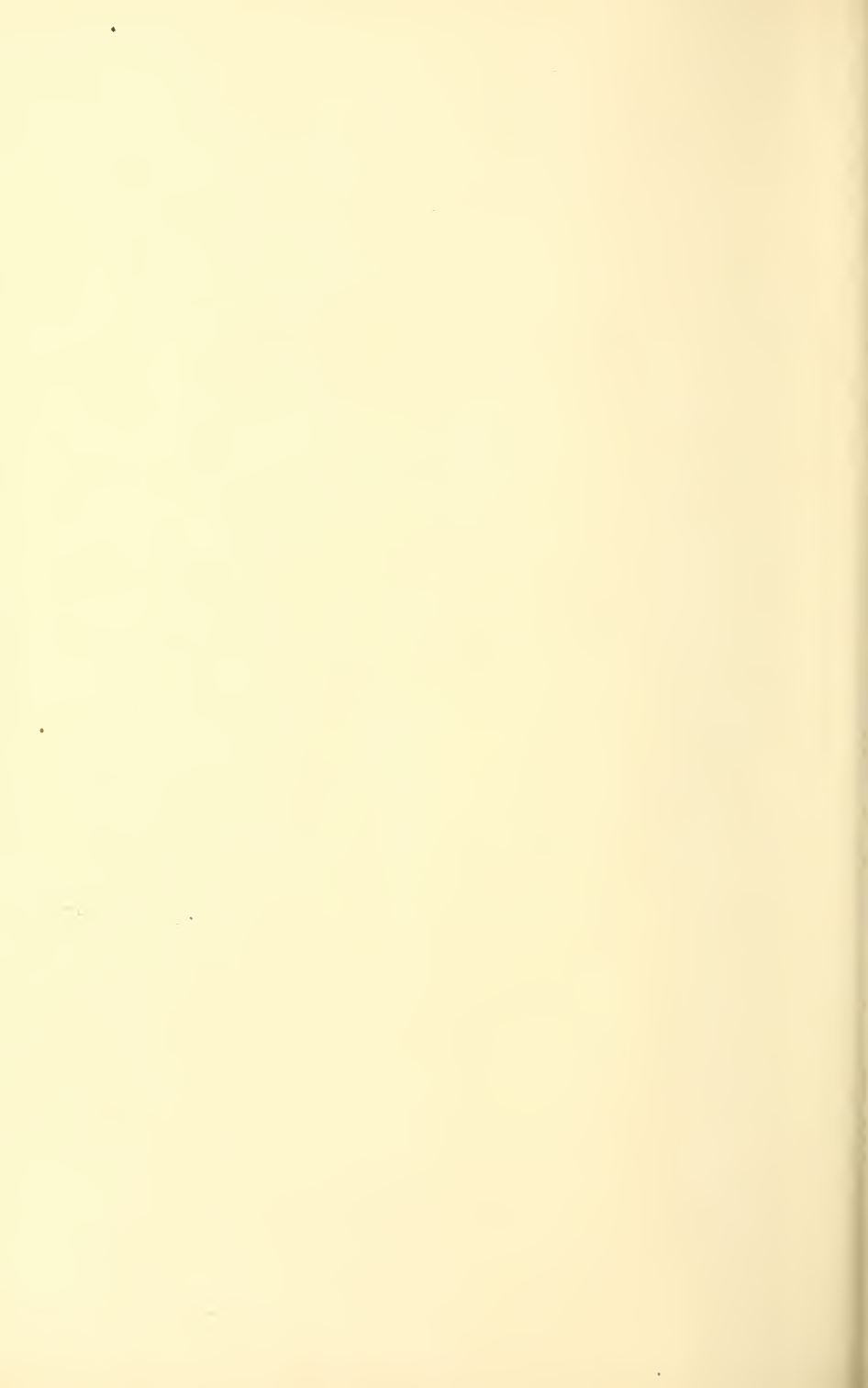
AN exceedingly rare Vase of the Yuan period 1280—1379, Chün Yao (Chün factory).

Dense buff stoneware covered with a delicate grey-blue glaze, familiarly known as *clair-de-lune*, partially and irregularly crackled. On the shoulders are two large markings, of irregular form, in a magnificent reddish-purple, in which will be seen green spots.

This is an extremely important specimen of a type which has not been familiar to collectors except within the last few years. Examples, however, such as this are considered by Chinese collectors of the best taste to take precedence before the porcelains of later date, which are more insistent in their claim for admiration.

Height, 10 inches.







AN old Chinese Rug of fine, close material with a rich, silky pile. The field colour is a pale fawn, and the decoration is carried out in shades of light and dark blue and white. The five medallions, which are all different, are composed of geometrical and floral designs.

The Rug is of the finest quality, and is in splendid condition.

Period, 18th Century.

Size, 6 ft. 7 ins. by 4 ft. 7 ins.

A Small Case containing choice specimens of Chinese Monochrome Porcelains.

Upper Shelf.

Attention is drawn particularly to the wonderful example of peachbloom. Amphora-shaped with the most extraordinary variety of shades of mottled green and peachbloom.

The original neck and lip are missing, and have been replaced by a piece of emerald green jade.

Period, Kang-Hi, 1661-1722. Height, 6 inches.

A pair of blanc-de-Chine Cups. Elegant in shape, and of the finest quality; decorated slightly in relief with peonies and sacred Fungus.

Period, Yung-Ching, 1722-1736. Height, 4 inches.

A small amphora-shaped Vase, covered with a beautiful peacock-blue glaze. Extremely rare in colour and form.

Period, Kang-Hi. Height 5 inches.

A Vase of gallipot-shape, invested with a splendid coral coloured glaze. Fine *reflet*.

Period, Kang-Hi. Height, 7 inches.

Lower Shelf.

All the examples shown hereon are products of the celebrated Lang-Yao (Lang factory).

This factory was at its height during the beginning of the reign of Kang-Hi, and so famous was it that the name has come down to distinguish two glazes, the applegreen and the sang-de-boeuf.

Apple-green.

The large Jar is an exceptional piece, the rich colour being even throughout, and the crackle broad and clear.

In point of size it is extremely rare, for it stands no less than $8\frac{1}{4}$ inches in height.

A small Firepot on tripod, carved wood stand. Height, 2 inches.

A Vessel with two handles. Height, 4 inches.

Both of these two smaller examples compare favourably in colour and quality with their larger prototype.

Sang-de-Boeuf.

A small Bowl, brilliant glaze. Height, 3 inches.

A small Water Vessel also covered with a brilliant glaze. Height, $2\frac{1}{2}$ inches,



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